Disney News

OFFICIAL MAGAZINE FOR MAGIC KINGDOM CLUB FAMILIES

SUMMER 1972

1129
EXPANDED EDITION

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CHANGE OF ADDRESS

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COVER STORY: Nudged by a warm summer breeze, a catamaran and its skipper sail the waters adjoining the magnificent 1057-room Contemporary Resort at Walt Disney World.

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Sirs:

Recently the movie "Lady and the Tramp" appeared in this city. Can you please advise me the month and year Disney first released this motion picture.

Sincerely,
Michael McDonald
Allentown, Pennsylvania

"Lady and the Tramp" made its debut on June 23, 1955.—ED.

Sirs:

I love Disneyland. I never been there but after I read Disney News, I wish I was there. I like the part about Bedknobs and Broomsticks. I think the next magazine will be the best of all.

Sincerely,
Tracy Stradomski
Ocala, Florida

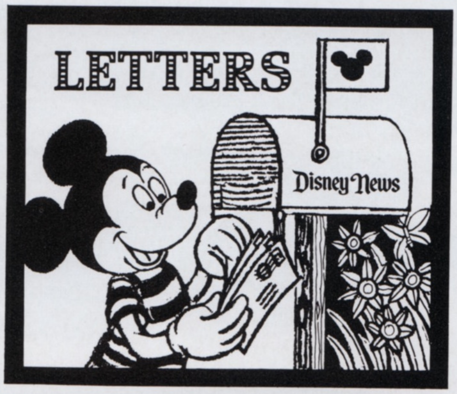
Sirs:

I think that everybody who has Disney News magazines should have a fun and games and things to do page for us kids. So if you could put an article of fun and games, everybody would have fun.

Sincerely,
Daniel Chacon
Wilmington, California

If you would like to share your ideas with our readers, just drop a note to:

EDITOR, Disney News,
1313 Harbor Blvd.,
Anaheim, Calif. 92803



Sirs:

I am very fond of Disneyland. I go there every time I can. I am so fond of Disneyland, I have a scrapbook on it. I just read your winter issue of Disney News, and I think the article "Of Things That Go Bump In The Night" is best...

Sincerely,
Charles Roberts Jr.
Burbank, California

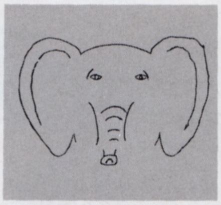
Sirs:

I have been interested in Disneyland for all my life. But lately I have become even more interested. I have been collecting as much information on Disneyland and Walt Disney World as I can. I agree with most of the other people who have written you. I would like more articles on the attractions and for the magazine to be a few pages longer...

Sincerely,
Jon Newbill (Age 14)
North Hollywood, California

Sirs:

I just read your winter issue of Disney News. The page I like best is page #1 where all the letters are. We might come to Disneyworld this summer or when my dad gets his vacation. The characters I like best are Mickey Mouse, Goofy, and Donald Duck. Taped at the bottom is a cartoon character I drew. His name is Randy the elephant.



Sincerely,
Diane Wootton (Age 12)
Hollywood, Florida

MKC GOES NATIONWIDE

Just one short year ago we announced in this column that membership in the Magic Kingdom Club would be available nationwide. This, to coincide with the opening of Walt Disney World last October. Response was immediate . . . and overwhelming. The membership roster has shown a prodigious increase. Readers of this magazine have more than doubled. At this writing there are some 6,000 Chapters offering membership to their employees . . . as an important part of their total recreation program. These chapters represent personnel exceeding 10,000,000.

Still in the early planning stage are some exciting new benefits for members, such as:

1. "Package" travel to Disneyland and Walt Disney World . . . the member and his family would be offered a package, including admission, rides, hotel, meals, recreation tickets, and side trips to other major attractions — all at substantial savings. And the trip could be charged on BankAmericard or Air Travel Card thru United Air Lines or Eastern Air Lines.
2. Group Chartered Tours to Disneyland and Walt Disney World. Even greater savings may be realized on all of the above if your trip is with a minimum size group of, say, one plane-load.

We would be most appreciative of any suggestions from members regarding these proposed new plans.

In reviewing this past year it would seem that, again, our most significant improvement has been in the area of better communications with 10,000,000 employees, nationwide. Through bulletin boards, company house organs, Disney News, etc., Club members are kept better informed on operating hours, special events, and prices at Disneyland and Walt Disney World.

Your letters and phone calls indicate that some readers have difficulty in obtaining a membership card. We're happy to inform you that new Chapters may be established at any qualified organization or military base with an active recreation program and 500 or more permanent personnel (California and Florida organizations need have only 200 or more). If your organization does not now offer membership in the Club, you might ask your Personnel Manager or Recreation Director to write on letterhead to: **MAGIC KINGDOM CLUB HEADQUARTERS, 1313 HARBOR BOULEVARD, ANAHEIM, CALIFORNIA 92803.** There is no charge to you or to your employer.

NO INDIVIDUAL MEMBERSHIP CARDS ARE ISSUED AT DISNEYLAND OR AT WALT DISNEY WORLD IN FLORIDA

In retrospect, it's been quite a year! And we owe a big, warm "thank you" to all Club members. Once again its time for the family vacation . . . and we hope to see you this Summer for "Daytime Fun" and "Nighttime Magic."

Milt Albright
Executive Director
Magic Kingdom Club

AN OLD SPORT TAKES ON A NEW LOOK

Birdies, bogeys, mashie-niblicks, and the "yips" arrive at Walt Disney World.

It is well known that golfers are a unique breed of sportsmen. The perfect putt, the perfect drive, the perfect chip shot, and, most important, the search for the perfect golf course have engaged the golfer's energy for more than 600 years.

Although the origin of golf is not known for a fact, legends in the form of poetry and prose attribute the game to the ingenuity of two prehistoric Scottish shepherds, who growing bored, took their crooks and hooked pebbles across brooks into quarry holes for sport.

Walt Disney World's two, 18-hole, championship golf courses are a far cry from America's first course laid out in three holes on a shaggy cow pasture in 18th-century New York. Yet, golf architect Joseph L. Lee's thoughts were similar to those of early course sculptors when he surveyed the 400 acres of lush Florida lowland destined for resort golf.

"I wanted to make the best use of the natural features of the land and create playable courses that would be fun for the average golfer, challenging, and yet not discouraging," explained Lee. "I tried to give each hole a special feel, so that the golfer would have a chance to use every club and try almost every shot."

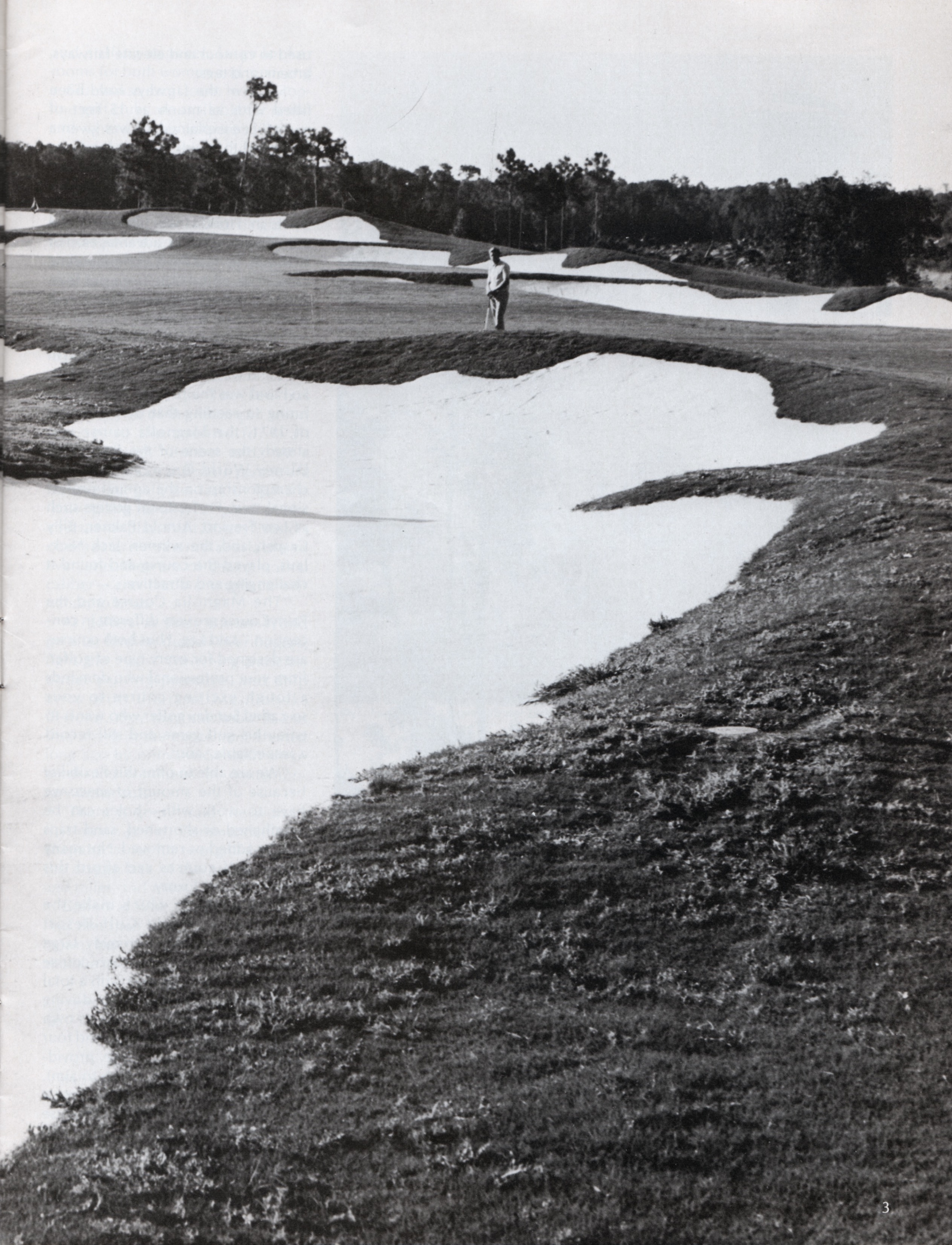
With more than 20 years of experience, Joe Lee, architect for both the Magnolia and the Palm courses at Walt Disney World, has earned the reputation of being one of America's leading golf course architects. Famous courses such as the PGA National Golf Club in Palm Beach Gardens, Florida; La Costa Golf Club in San Diego, California; Cog Hill Country Club in Lemont, Illinois; and the Lucayan Country Club in Freeport, Grand Bahama Island attest to his design mastery.

But Walt Disney World offered the resourceful and inventive Lee a unique opportunity: to lay out 54 holes as part of one golfing resort complex. Two 18-hole championship courses are already in play, while a third course has been designed and will be completed at a future date.

"Because Walt Disney World has unlimited space, natural water hazards, luxurious forest areas, and an energetic, creative organization with sophisticated skills and resources, I was able to design what well may become one of the world's most outstanding golf centers.

"Most of the land, except for isolated islands, was flat and wet. Although the terrain was a challenge, at the same time, it offered distinct advantages for the creation of a lively, flexible, strategic design," said Lee.

Lee and the Walt Disney World landscape artists used the abundance of water to create winding canals, sparkling lakes, and challenging swamp bays. The water hazards also were designed to be utilized for irrigation purposes. Soil that was removed for pond formations was



The Magnolia Course and the Palm Course are designed to challenge both the professional and the amateur golfer.

used to contour and elevate fairways, greens, and tees.

"Some of the fairways have been filled with as much as 15 feet of earth," Lee explained. "I was given a free hand to mould the flat land into a series of interesting mounds and rolling hills. By elevating the greens and the tees, which is not ordinarily done in Florida, we presented the golfer with distinct advantages. For example, golfers have a commanding view of an entire hole from our tees. This gives the average golfer a real psychological lift."

Contouring of both the Magnolia Course and the Palm Course began in 1969 and was completed in July, 1971. So rapid was the process from sculpturing to seeding that by December of 1971, the Magnolia course was already the scene of the first "Walt Disney World Open," a new PGA championship on the annual professional tour. Professional golfers such as Lee Trevino, Arnold Palmer, Billy Casper, and the winner, Jack Nicklaus, played the course and found it challenging and attractive.

"The Magnolia Course and the Palm Course are very different in conception," said Lee, "but both courses are designed for every type of golfer, from your professional who demands a tough, exciting course to your so-called Sunday golfer who wants to enjoy his golf game and still record a respectable score.

"We are able to offer this flexibility because of the amount of space we have to work with — holes can be lengthened or shortened, sand traps can be added or removed. Not many public golf courses can afford this kind of spatial luxury."

Other features which make the Walt Disney World Golf Resort exceptional are the extremely large practice putting greens (each course has its own putting green with a total of 54 holes) and the large driving ranges (each course also has its own driving range with sand traps and four greens with varying yardage, providing an actual target at which to aim).

The Walt Disney World Golf Resort also includes a luxurious Clubhouse with excellent dining facilities and evening entertainment; a Pro Shop which carries the latest equipment and golfing apparel; large locker rooms for both women and men; and a Clubhouse bag room where top-line golf clubs are available for rental and where guests' private clubs are stored, maintained, and delivered personally when required.

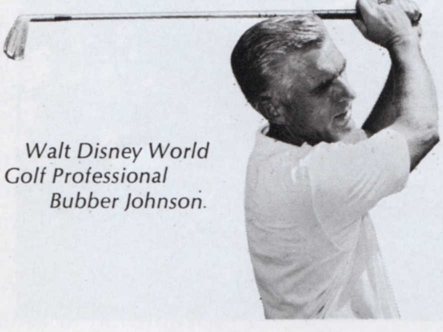
Last but not least, the Golf Resort is managed by Golf Professional Bubber Johnson, whose list of golfing honors seems endless. Formerly the National Vice President of the PGA and President of the Southeastern Section of the PGA, Bubber also has served as President of the Southern Turf Grass Association and is an expert on turf, grasses, and course design and maintenance.

"In my opinion, Joe Lee has designed two of the finest golf resort courses in the country for Walt Disney World," Bubber said. "At a time when more and more people are discovering golf, the lack of space is limiting the number of good public courses for play. Walt Disney World's courses are not only available to everyone, they are of championship caliber — and that's a tough combination to beat."

As golfers at Walt Disney World go after birdies, despair over bogeys, fight the "yips" (twitching muscles) under putting pressure, and chip away with their mashie-niblicks (8-irons), they may not know it, but they share in the excitement created long ago by primitive Scottish shepherds and continued by contemporary astronauts.

"There it goes," said the world's first moon golfer, Commander Alan Shepard, as he hit two golf balls off the craggy face of the moon, "miles and miles, and miles."

Golfers at Walt Disney World may find that their drives fall short of the moon, but they definitely will agree that the golfing is "out of this world."



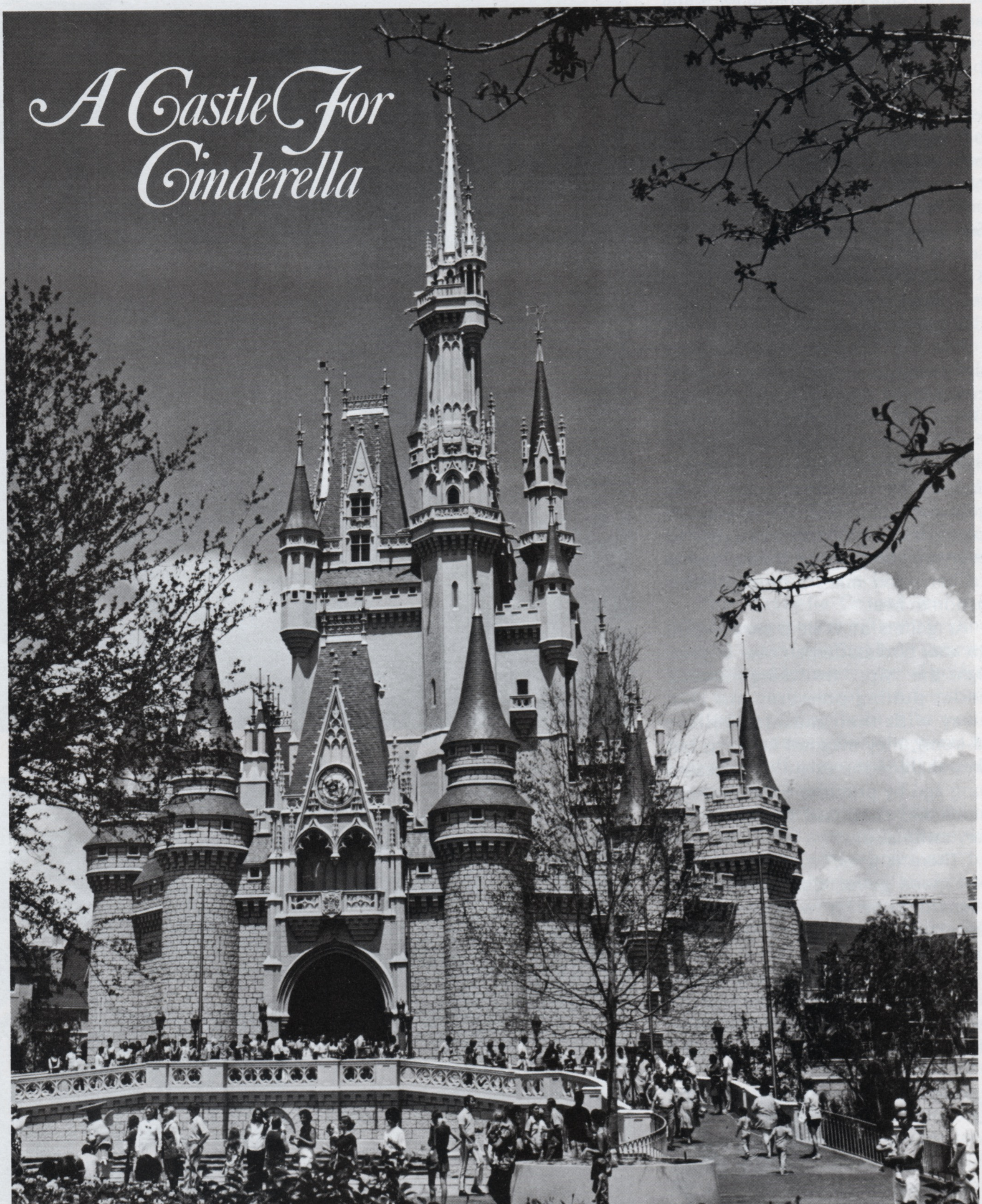
Walt Disney World
Golf Professional
Bubber Johnson.

Golf Architect Joseph L. Lee.

Walt Disney World Open Winner Jack Nicklaus.

The Clubhouse Pro Shop offers top-line golf equipment and the latest in sports apparel.

A Castle For Cinderella



Landmark of Walt Disney World and the entrance to Fantasyland, Cinderella Castle sweeps upward 180 feet into the blue skies of Central Florida.

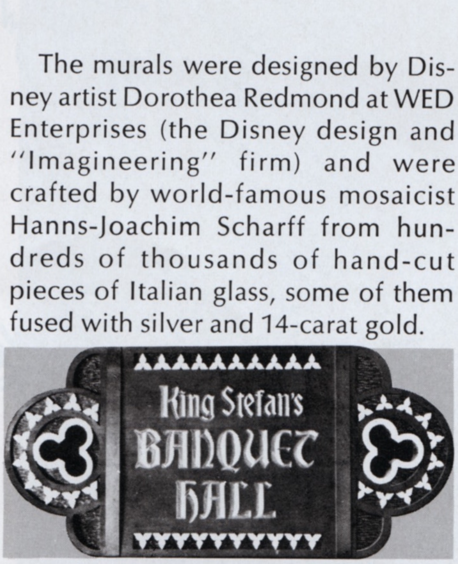
Cinderella lost her slipper of glass and found her handsome prince 275 years ago in Charles Perrault's classic fairy tale. For years, children all over the world have been charmed by the story of the little cinder girl. Images of a sparkling ball, a handsome prince, and a life lived "happily ever after" in a regal castle were a very real part of the world of childhood. Today, in the Magic Kingdom theme park at Walt Disney World, guests of all ages again share in the romance of another world, another time, when they visit Cinderella Castle.

Inspiration for the 18-story castle came from many sources: the medieval architecture of 12th- and 13th-century France; the original Disney designs prepared 20 years ago for the motion-picture production of "Cinderella;" and the imaginations of the Disney artisans who began work on the castle over four years ago.

Graceful walkways curve upward on either side of a forecourt to the castle entrance. Overhead, an elaborate clock reminds guests of the present hour and also recalls the fairy-tale time when Cinderella had until midnight to enjoy the prince's ball.

A decorative portcullis, permanently raised, is above the gateway to the main hall. Within, five exquisite glass mosaic murals in the shape of Gothic arches, 15 feet high and 10 feet wide, graphically retell the story of the beautiful girl, whose fairy godmother turned a pumpkin into a princely coach, transformed her rags into riches, and saved her from the envy of her stepsisters.

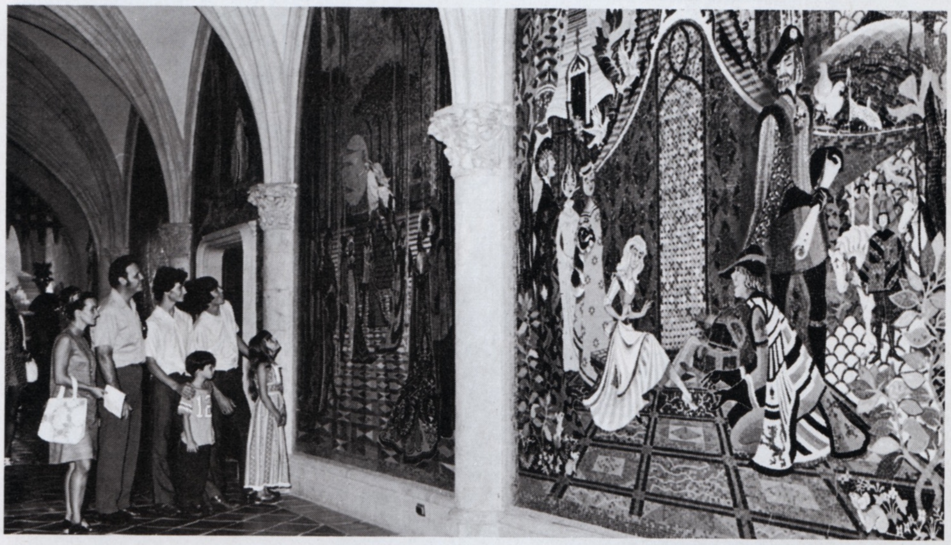
The murals were designed by Disney artist Dorothea Redmond at WED Enterprises (the Disney design and "Imagineering" firm) and were crafted by world-famous mosaicist Hanns-Joachim Scharff from hundreds of thousands of hand-cut pieces of Italian glass, some of them fused with silver and 14-carat gold.



A circular staircase and a themed elevator with ornate doors take guests to the elegant restaurant on the castle's second level, King Stefan's Banquet Hall. Statuary, intricately carved columns, and grinning gargoyles guard the entrance to the elaborate dining room. Inside, the vaulted ceiling rises to a rounded dome, an ornate chandelier hanging from its center. Stained-glass windows surround the room, creating rich patterns of color on the graciously designed furniture. Diners are served by authentically costumed hostesses while madrigal singers perform the tunes of medieval France.

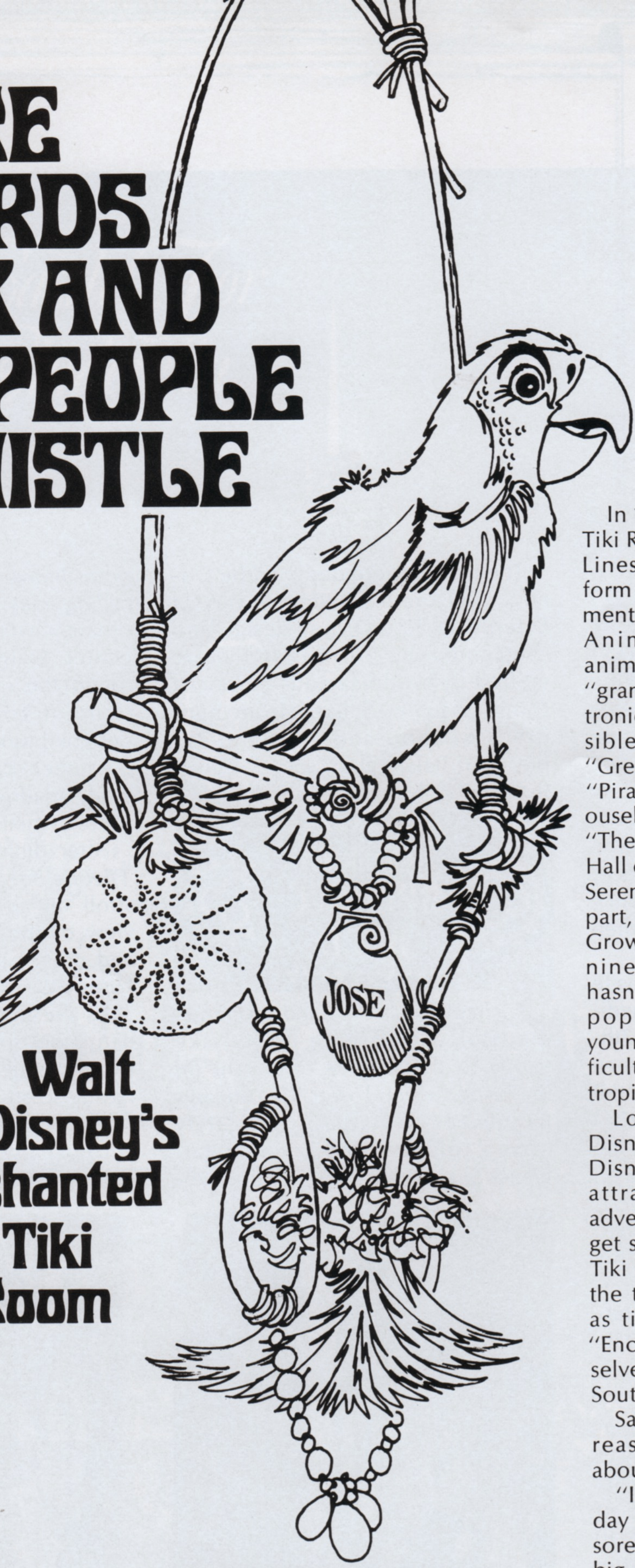
After dining on *Poulet Louise* or *Filet de Boeuf Chasseur* , guests can stroll on an outside terrace with a view of the entire Magic Kingdom and other points of interest in Walt Disney World.

As the music of the lute and the harpsichord fill the air, one almost expects the clock on the castle's facade to strike midnight and to see a coach turn once again into a pumpkin. But it does not happen. The magic is real and truly "for ever after."



The fairy-tale story of Cinderella is told through five exquisite Italian-glass mosaic murals on the foyer walls of the Castle.

WHERE BIRDS TALK AND PEOPLE WHISTLE



Walt Disney's Enchanted Tiki Room

Master of ceremonies Jose. One of 225 tropical performers in "Walt Disney's Enchanted Tiki Room."

In 1963, "Walt Disney's Enchanted Tiki Room," sponsored by United Air Lines, introduced an entirely new form of three-dimensional entertainment to Disneyland guests: "Audio-Animatronics" (the system of animating inanimate objects). This "granddaddy" of all "Audio-Animatronic" attractions later made possible such popular adventures as "Great Moments With Mr. Lincoln," "Pirates of the Caribbean," and "Carousel of Progress" at Disneyland and "The Mickey Mouse Revue," "The Hall of Presidents," and the "Tropical Serenade" (the Tiki Room's counterpart, sponsored by the Florida Citrus Growers) at Walt Disney World. But nine years of existence certainly hasn't diminished the Tiki Room's popularity. Even Disneyland's younger and newer bears find it difficult to upstage the singing of 225 tropical birds, flowers, and tiki gods.

Located near the entrance of Disneyland's Adventureland, Walt Disney's first "Audio-Animatronic" attraction is a South Seas Island adventure that takes no time at all to get started. Even before entering the Tiki Room, guests are given a taste of the tropical magic in store for them as tiki gods and goddesses in the "Enchanted Garden" introduce themselves and tell exciting legends of the South Seas.

Says one tiki god, who, for some reason, doesn't seem too excited about his legend:

"I am Koro, Midnight Dancer. Today my magic feet no move. My head sore. But last night, all tiki gods have big time — some luau. When drums begin to pound, my head full big sound."

After meeting Koro and his other, more enthusiastic friends, Maui, Tangaroa-Ru, Hina Kaluua, Tangaroa, Rongo, Pele, and Ngendei, guests are ushered into the Tiki Room for one of the most unusual and colorful musical fantasies in Disneyland.

As the lights dim and an eerie silence fills the thatch-covered hut, a tiny spotlight focuses the viewer's attention on a brightly colored parrot perched near the center of the room. Motionless up to this point, the bird appears to be either asleep or, of all things, stuffed. But he's neither.

With a surprisingly loud sigh, even for a parrot, he nods his head, winks at the audience, and introduces himself as Jose, the master of ceremonies. From this point on, the show literally "comes to life."

Jose introduces fellow MC's Michael, Pierre, and Fritz, who in turn, bring to life a ceiling's worth of brightly colored, chirping, cheeping, whistling tropical birds, who bring to life a centerpiece's worth of beautiful, White Cockatoo's, who bring to life four wall's worth of singing, humming, tropical flowers, who bring to life four corner's worth of talking tiki gods and goddesses, who, along with everyone just mentioned, bring to life so many haunting melodies and comical tunes that the entire tropical paradise is filled with music from top to bottom, corner to corner. And with so much chirping, cheeping, and singing going on, even guests can't help sneaking in a whistle or two during the performance. In fact, at one point they're encouraged to do so, much to the delight and amusement of the multi-colored, tropical professionals.

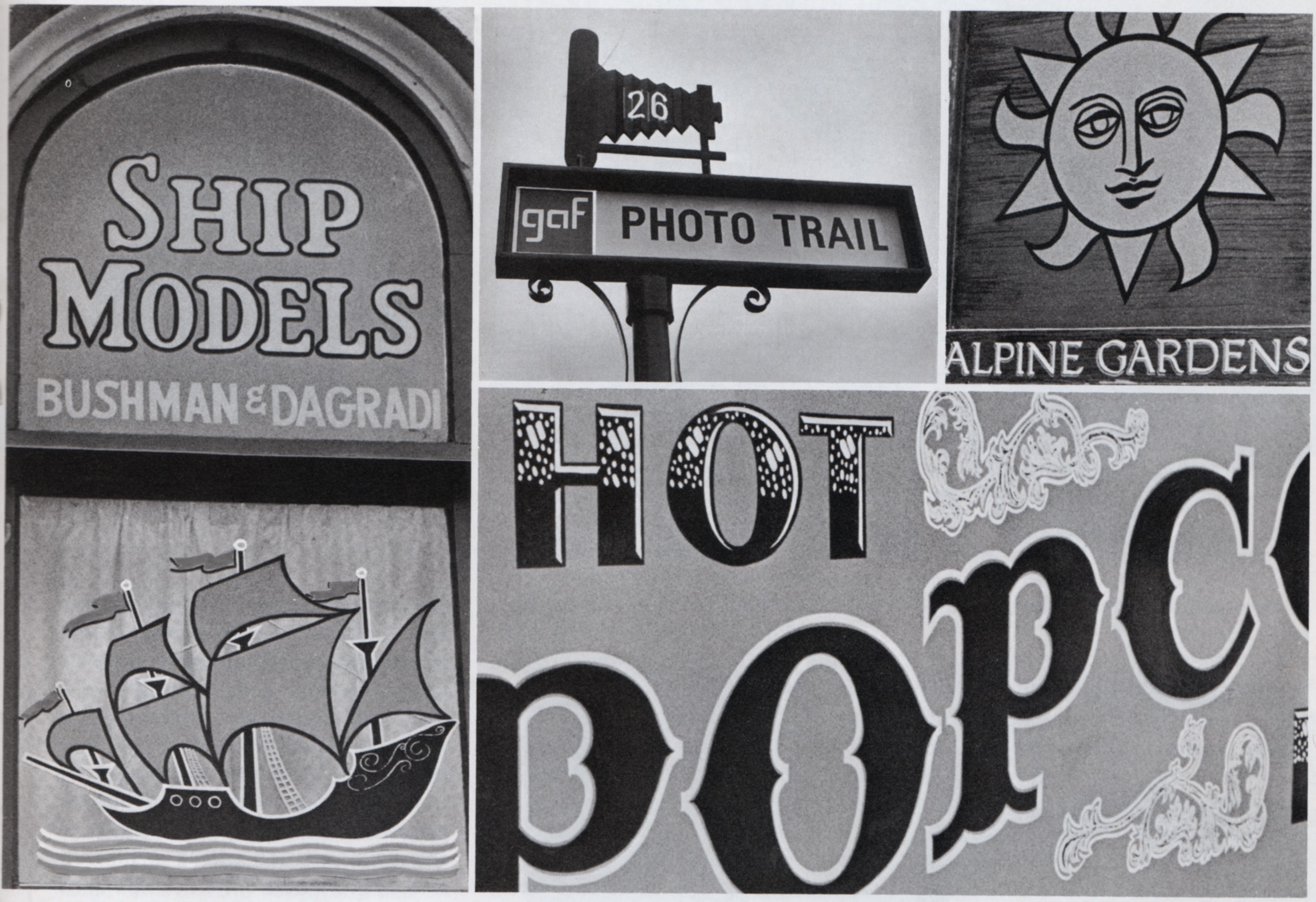
"Walt Disney's Enchanted Tiki Room" is unique. Not only does it feature the most unusual glee club in the world, it also gives parrots who have learned to talk a chance to teach people to learn to whistle.

"Let's All Sing Like The Birdies Sing."

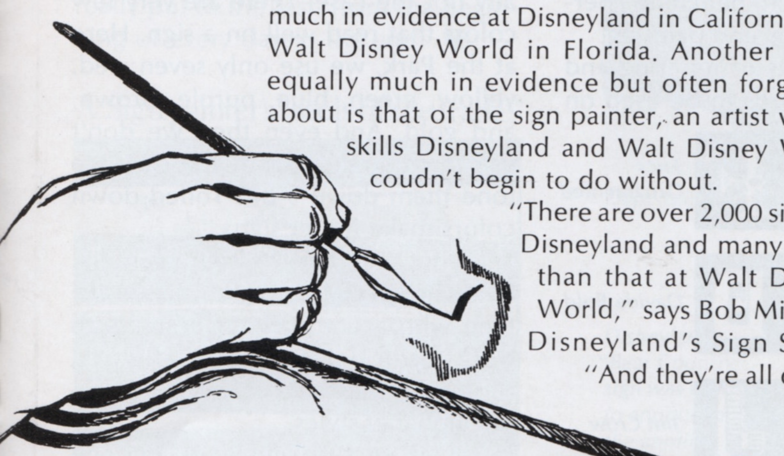
LETTERS
Disneyland
MAIL
BOX
PURCHASE TICKETS
HERE FOR
TOMORROWLAND ADVENTURES
"C" ADVENTURES 40¢
AUTOPIA
"D" ADVENTURES 70¢
SKYWAY TO FANTASYLAND
SANTA FE & DISNEYLAND R.R.
THRU THE GRAND CANYON AND PRIMEVAL WORLD
PEOPLEMOVER
FLIGHT TO THE MOON
ROCKET JETS
"E" ADVENTURES ADULTS 85¢
CHILDREN 75¢
SUBMARINE VOYAGE
MONORAIL
(5) ADVENTURE TICKET BOOK
$3.40
ANY ADVENTURE
(10) ADVENTURE TICKET BOOK
$3.40
CHILDREN
UNDER 3 FREE

BARBEE

COLORS,



BRUSHES & A STROKE OF GENIUS

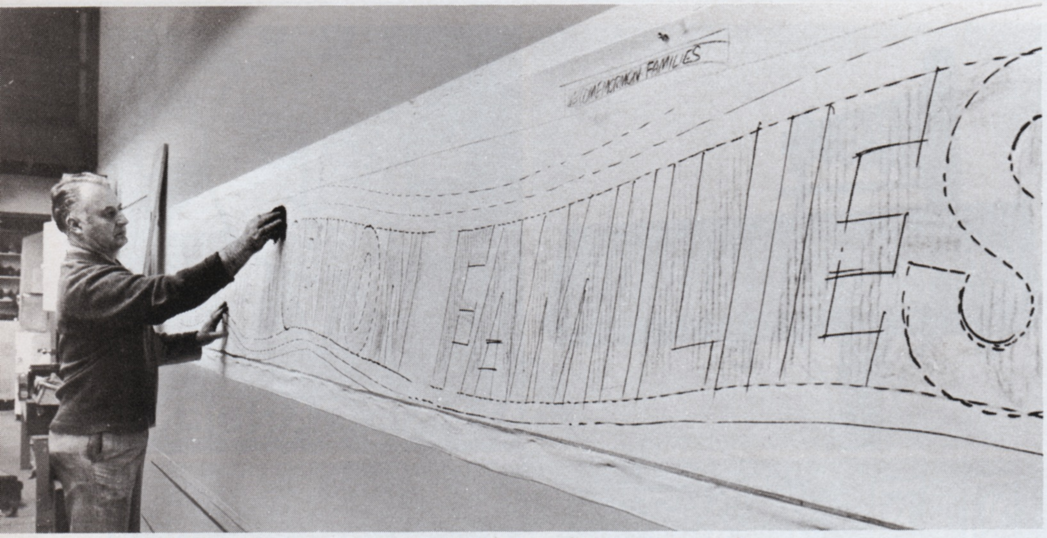


The talents of the animator, cartoonist, designer, sculptor, musician, actor, and actress are very much in evidence at Disneyland in California and Walt Disney World in Florida. Another talent equally much in evidence but often forgotten about is that of the sign painter, an artist whose skills Disneyland and Walt Disney World coudn't begin to do without.

"There are over 2,000 signs in Disneyland and many more than that at Walt Disney World," says Bob Milek of Disneyland's Sign Shop. "And they're all different. Some are complicated, like the large pictorial signs used to announce the coming of Disneyland's new Bear Country and 'Country Bear Jamboree,' and others are simple, like the exit signs found in the Park's attractions and restaurant facilities. But all are necessary, and, to the sign painter, equally important because the message they communicate to the reader is important. If the message isn't important, then there is no need for a sign."

Although throughout history, man has used millions of different signs and symbols to communicate his messages, probably the ones most frequently seen today are commercial signs, like those painted on or hanging from the buildings along Disneyland's Main Street.

Also known as tradesmen signs, commercial signs date back to the time of the ancient Egyptians, Greeks, and Romans, although they were



"Think big!" A "must" rule for the sign painter designing one of the large banner signs used to welcome Disneyland's private party guests.

> "There are over 2,000 signs in Disneyland and many more than that at Walt Disney World," says Bob Milek of Disneyland's Sign Shop. "That's equal to the number of signs found in a city of 20,000 people!"

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quite a bit different than the commercial signs of today.

For example, in early Roman days, because few people could read or write, symbols were used instead of words on signs (goats were used to signify dairies and mule-driven mills were used to represent bakers). Even in England as late as the 17th Century, such common symbols were used as cups for goldsmiths, hands for glovers, Bibles for booksellers, rainbows for dyers, keys for locksmiths, knives for cutlers, sugar loaves for grocers, and hats for hatters.

Of course today, except in the case of the barber's pole and the pawnbroker's three golden balls, most signs feature words rather than symbolic drawings to communicate messages.

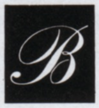
"Lettering (neatly and uniformly drawing the letters of a word) is an important skill for a sign painter to have," continues Milek. "So is the ability to letter different styles of the alphabet. A sign painter who has mastered only one style won't be of much use to us. Here at Disneyland, we use at least 15 different styles of the alphabet in our signs, and they range anywhere from Bank Script, Baskerville, Engravers Old English, and Franklin Gothic to Fry's Ornamented, Davida Bold, Jim Crow, and Romantique."

If lettering is important to the sign painter, designing is even more so. In fact, according to Milek, designing a sign (picking the alphabet style, positioning the words, and selecting the colors to be used) is one of the sign painter's most difficult tasks.

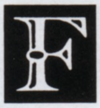
"So many things have to be taken into consideration when designing a sign," remarks Milek. "Where will the sign be used, who will read it, what are the surrounding color schemes, what theme should be carried out — these are but a few of the many questions a sign painter must ask himself before he can begin to work. And each question is important."

Depending on the size and nature of the sign, a sign painter can spend anywhere from one to sixty hours completing the four steps necessary to finish a product: penciling, perforating, powdering, and painting.

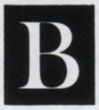
Penciling consists of lettering and positioning the words to be used on the sign on a sheet of paper. Once this is done, the sign painter traces the outlines of the letters with a perforating wheel (a circular knife with a serrated blade), removes the sheet of paper, places the paper on the face of the sign he is lettering, and powders the paper with chalk. When he removes the paper from the face of the sign, he is left with a chalk outline of the letters which can be used as a guide. He then begins to paint the letters with the colors he's chosen.



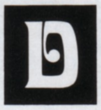
Bank Script



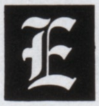
Fry's Ornamented



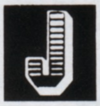
Baskerville



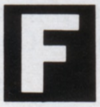
Davida Bold



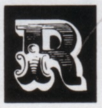
Engravers Old English



Jim Crow



Franklin Gothic



Romantique

"If you were to ask somebody to guess how many different basic colors a sign painter uses to paint, say, one of our large pictorial signs, his answer might be anywhere from 50 to 100," says Milek. "But that's actually not the case. There are very few colors that read well on a sign. Here at the Park, we use only seven: red, yellow, green, blue, purple, brown, and gold. And even then we don't use them straight from the can; we tone them down a bit. Toned-down colors make better signs."

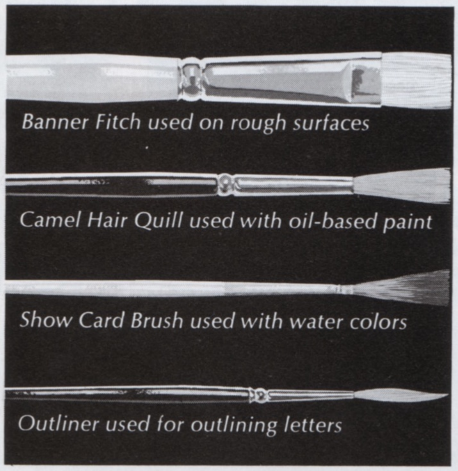
Disneyland has 16 sign painters: two who specialize in pictorials, fourteen who are equally at home with both lettering and pictorial work. Most have mastered at least 15 different alphabet styles.

"Much of our sign work is done right here in the shop," comments Milek. "Showcards for use on our entertainment stages are done here, as are the banners used to welcome

our private party guests, decals, and silk screen work (a method of sign painting whereby letters are placed on a sign by means of a mechanical device rather than by hand). Of course, signs on buildings and many of Disneyland's vehicles are painted outside the shop."

Disneyland's 16 sign painters, located in a small shop in the backstage area of "the happiest place on earth," take great care to ensure that the Park's signs are well designed, easy to read, and repainted every two years to keep them bright and attractive. And with over 2,000 signs to care for (that's equal to the number of signs found in a city of 20,000 people!), their artistic talents are really put to the test, from the beginning of every day to the end.

A Sign painter's "tools of the trade:"



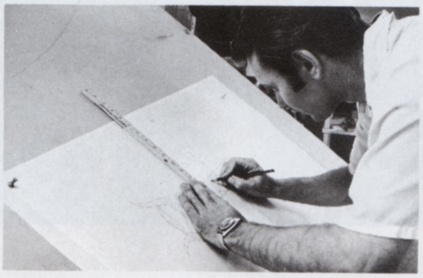
Banner Fitch used on rough surfaces

Camel Hair Quill used with oil-based paint

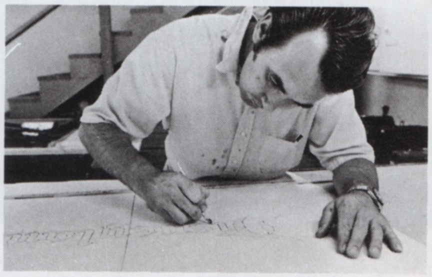
Show Card Brush used with water colors

Outliner used for outlining letters

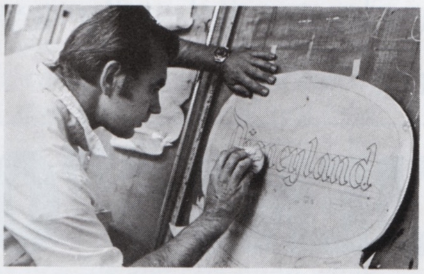
SIGN PAINTINGS FOUR STEPS:



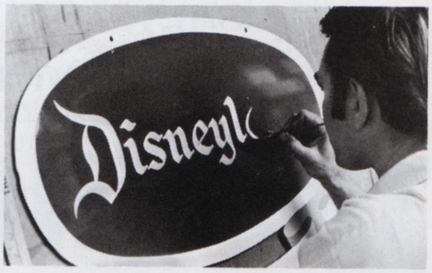
After deciding on the design, the painter pencils the letters on a sheet of paper.



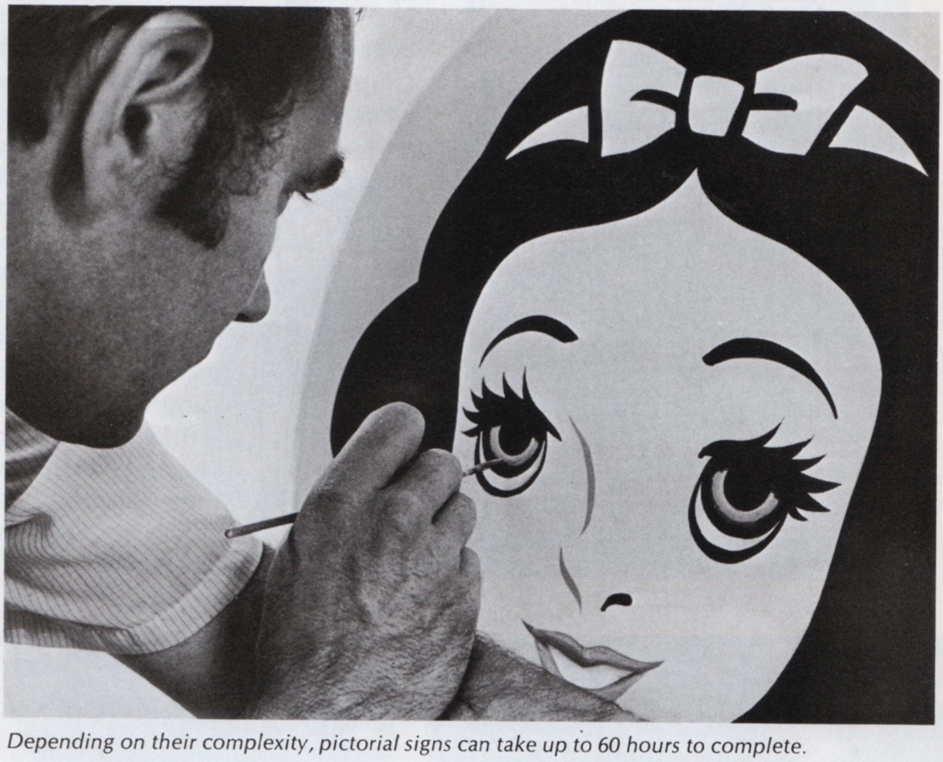
He then traces the outlines of the letters with a perforating wheel.


Disneyland

Next, he places the perforated, paper pattern on the face of the sign and strikes the pattern with a bag of powder.

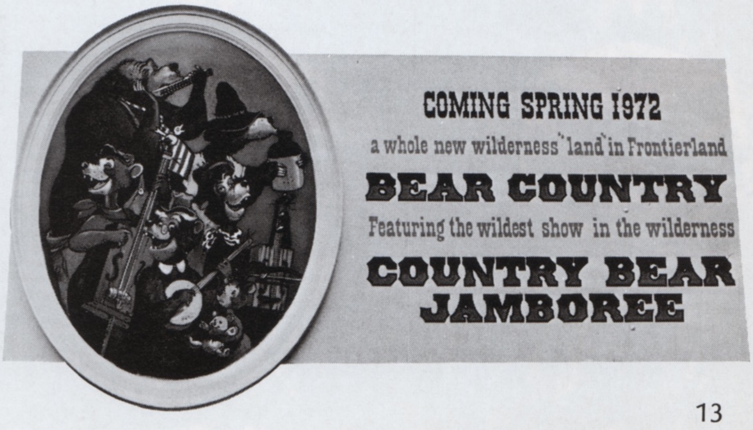


Having removed the pattern, the sign painter begins painting the sign, using the powdered outline as a guide.



Depending on their complexity, pictorial signs can take up to 60 hours to complete.

Disneyland's "Bear Country" sign was used to announce the coming of a new "land" and new attraction.


COMING SPRING 1972
a whole new wilderness "land" in Frontierland
BEAR COUNTRY
Featuring the wildest show in the wilderness
COUNTRY BEAR JAMBOREE

"And the fifes they made a fearsome sound, and the long roll of the drum did strike terror unto the enemy." Anonymous...1779

THE "ANCIENTS" OF LIBERTY SQUARE

Brandywine, Bunker Hill, Yorktown, and Valley Forge are familiar names that ring clearly across the long reaches of history. Almost every American schoolchild has read of the battles waged there by the Continental Army of General Washington. But the pages of history can only summon up silent images, they cannot conjure up the fierce sounds of the piercing fifes and booming drums that routed the Redcoats during the Revolution.

Today, in Walt Disney World's Magic Kingdom theme park, the same sounds of those distant drummers fill the air of Liberty Square.

The Liberty Square Fife and Drum Corps is composed of eleven musicians—five fifers, four drummers, one color bearer, and one drum major—dedicated to preserving the ancient style of fifing and drumming. Known as "Ancients" among devotees of fife and drum music, the corps was organized and trained by George P. Carroll, formerly Director of the Colonial Williamsburg (Virginia) Fife and Drum Corps and one of the foremost drum authorities in the world.

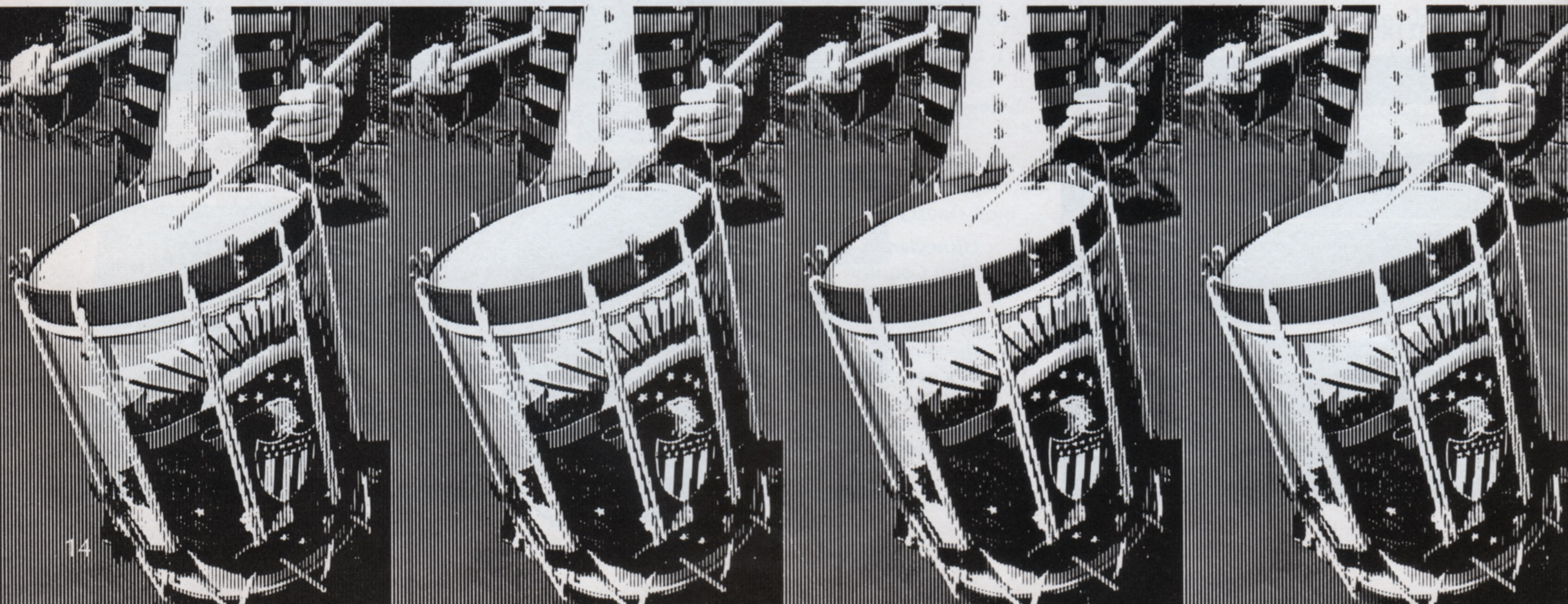
"The art of fifing and drumming is very old," George explained. "It is martial music, actually, and was used to issue commands on the field during battle. The drum, principally, beat the different commands, and the fife was used as accompaniment.

"Ancient fife and drum music arrived in this country via Europe prior to the American Revolution and is quite unlike contemporary military music. Today's instruments are different in size and composition and the cadence or marching beat is much quicker. Even though tunes dating back to the Revolution are still played—like "Yankee Doodle"—the versions are generally modernized and not authentic.

"To qualify as an Ancient Corps, a group must fulfill certain requirements. Uniforms, instruments, tempo, and tunes must be as authentic as possible."

The "Ancients" of Liberty Square wear uniforms that closely resemble those worn during the Revolution. Dark-gold knee breeches and waistcoats are worn under long-tailed jackets of bright blue with royal red cuffs and lapels. A black tri-cornered hat with a white cockade is precisely centered on each man's head.

The instruments of the corps are exact replicas of those used during the Revolution. The six-holed fifes



are 17 inches long and handmade from boxwood, a wood that is increasingly hard to find. The three snare drums and the one bass drum are also handmade with an American eagle emblem painstakingly painted by hand on their Birch plywood shells.

"Our drums are very special for several reasons," George pointed out. "First, of course, because they exactly reproduce the drumming of 200 years ago—and until you've heard that sound you haven't heard anything! And, second, because they were the last drums made by the famous drum maker Charles Soistman before his death last year.

"Mr. Soistman was acknowledged to be the greatest maker of antique drums during his lifetime. He came from a long line of drum makers that began with his great-grandfather who made drums for the Union Army during the Civil War. A drummer can recognize the timbre of a Soistman drum immediately."

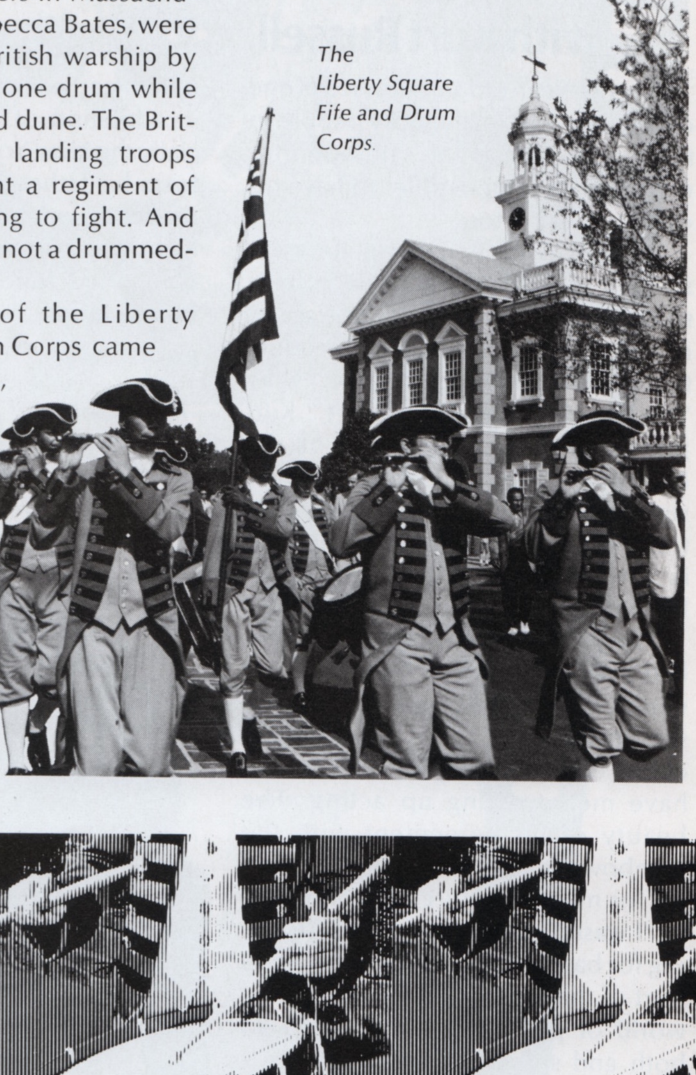
The rope-tension snare drums created by Charles Soistman for the Liberty Square drummers are much larger than modern drums with wooden shells and leather heads. On a clear day, the sounds of the drummers can be heard for several miles.

"You have to remember," said George, "that these drums had to be heard over the sounds of neighing horses, cannon fire, and rifle shots.

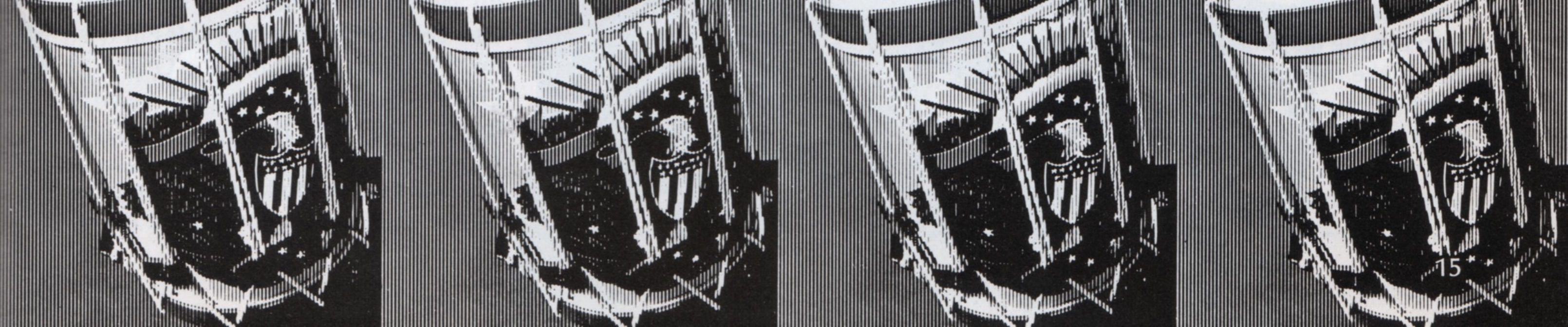
"To give you an idea of just how loud and effective they were," he continued, "two sisters in Massachusetts, Abigail and Rebecca Bates, were able to scare off a British warship by playing one fife and one drum while hidden behind a sand dune. The British decided against landing troops because they thought a regiment of militia were preparing to fight. And that," he laughed, "is not a drummed-up story."

When the men of the Liberty Square Fife and Drum Corps came together one year ago, several of them had never held a fife or heard a Revolutionary drum. Hard work, extensive research, and great pride have earned them the right to be called a truly Ancient Corps.

And when the visitor to Liberty Square hears the fifes and drums render the ancient tune of "Yankee Doodle," he will hear the same sounds heard by General Cornwallis when he surrendered to General Washington at Yorktown on October 19, 1781.



The Liberty Square Fife and Drum Corps.



BASEBALL STAR? MOVIE STAR?

On the set of "Now You See Him, Now You Don't" with Kurt Russell.

Twenty-year-old Kurt Russell is one of the very few really lucky people in the world. He has the rare opportunity to do the impossible: to have his cake and eat it too!

Immediately after completing his starring role as the erstwhile college student who stumbles upon the secret of invisibility in Walt Disney Production's newest theatrical release, "Now You See Him, Now You Don't," Kurt joined the Bend Rainbows of the Northwest League with whom he's signed a professional baseball contract. In George Plimpton fashion, he is the Hollywood actor about to become a sports figure.

The achievement has seemingly laid a dilemma to rest. Since his graduation from high school, Kurt's been scouted by a number of Major League clubs, but accepting an offer would have meant giving up acting. The beauty of his agreement with the Rainbows is that he is allowed time off for motion picture commitments.

"I wasn't ready to compromise acting for baseball, or vice versa," recalls Kurt of the earlier overtures from the world of pro ball. "I wanted to do both and still do. That's why this is such a lucky break. If I perform well, and I feel that I will, I could go on into the big leagues. I'd love to someday make the Hall of Fame.

"And maybe win an Oscar, too," Kurt adds hopefully.

While continuing a busy acting schedule in both features and television shows, Kurt has always made time for baseball. Playing with a semi-pro team in Southern California for the last four years, he has averaged over 100 games annually and, last season, accumulated a .472 batting average.

Kurt's love of baseball was instilled in him early. His childhood was spent in adulation of baseball stars, especially the New York Yankees, of which team his father, Bing, was a member. Currently in his 13th year as the sheriff on the "Bonanza" TV series, Bing completed four seasons in pro ball before turning to dramatics. It is from Bing that Kurt learned determination and drive.

Backstage at the Disney Studios, Kurt Russell squeezes in a little baseball practice between "takes."

Oddly enough, it was Kurt's love of baseball that led him obliquely into acting. At age ten, he learned that two of his heroes — Mickey Mantle and Roger Maris — were about to make a movie about baseball called "Safe At Home." He pestered his father to arrange an interview with the producers to snare a part for Kurt in the film.

Unlike the typical Hollywood discovery stories, Kurt didn't get the part. But the damage was done. If his heroes were going to be actors like his dad, he wanted the same. More casting interviews eventually led the not easily discouraged Kurt into his acting debut on the TV series "Our Man Higgins." This opened many stage doors to other television shows like "The Eleventh Hour," "The Fugitive," and "The Man from U.N.C.L.E."

Movie offers followed and Kurt made his screen bow in 1963 with Elvis Presley in MGM's "It Happened At The World's Fair." This film brought him to the attention of the late Walt Disney, who signed him for "Follow Me, Boys!"

In the meantime, Kurt kept busy in sports, especially midget auto racing, in which he won the world championship when 12 years old.

Deluged with 40,000 fan letters, Disney Studios realized Kurt's star potential and cast him in two multiple-part episodes on "The Wonderful World of Disney" TV series. He also completed featured roles in Disney's original musical, "The One And Only, Genuine, Original Family Band," and "The Horse In The Gray Flannel Suit."

Always willing to try something different, Kurt then recorded the narration for a zany Disney short subject, "Dad, Can I Borrow The Car?" Soon thereafter, he was persuaded to do some singing in a "World of Disney" musical variety show. Capitol Records detected an unpolished talent and added him to their roster of recording artists. His first album, "Kurt Russell," is selling modestly.

Kurt's initial starring motion picture was the vastly successful "The Computer Wore Tennis Shoes," which earned $6 million at the box office and a three-part non-exclusive pact for Kurt. "Computer" also spawned the sequel, "Now You See Him, Now You Don't," which will be appearing in theaters this summer.

In between "Computer" and "Now You See Him," Kurt also starred in Disney's recent "The Barefoot Executive," as well as completed a supporting role in "Fool's Parade," a Columbia picture with Jimmy Stewart and George Kennedy. The critics have widely acclaimed his performance in "Fool's Parade" as "sensitive and poignant."

Perhaps the critics will be as kind about Kurt's performance on the baseball diamond.

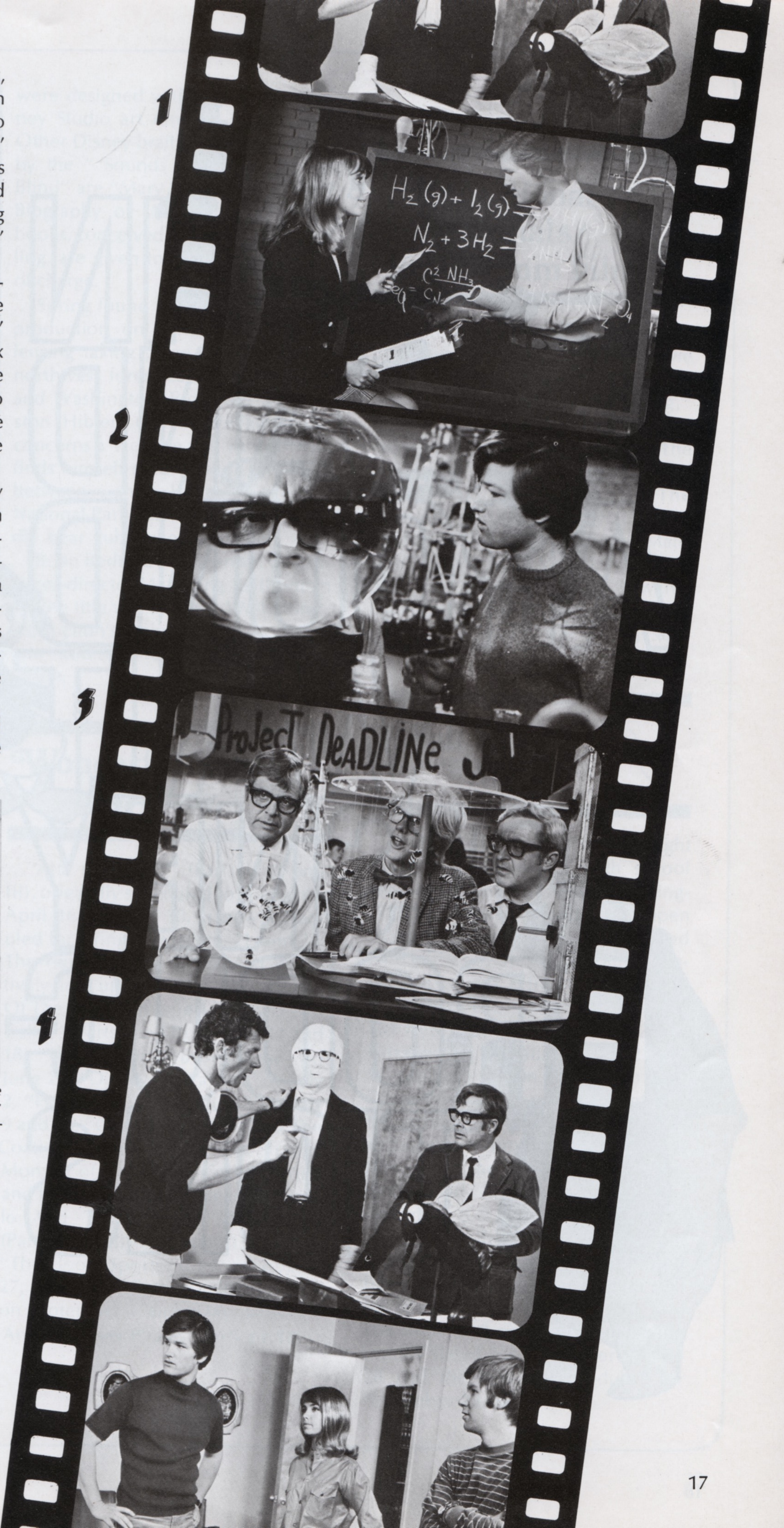
Kurt and Bing Russell clown around on the set of "Now You See Him, Now You Don't."

1 *Actress Joyce Menges watches as fellow student Dexter Riley (Kurt Russell) fades into the background.*

2 *Dean Higgins (Joe Flynn) gets a big head when his face is distorted behind a large fishbowl used in a not-so-successful experiment by well-meaning Dexter Riley.*

3 *"And this is our best chance to win the Collegiate Science Competition?" asks Dean Higgins (right) of Prof. Lugkin (William Windom) and his student, Druffle (Ed Begley, Jr.).*

4 *Director Bob Butler gives final instructions on how to play a scene to bandaged Ed Begley, Jr. and William Windom.*

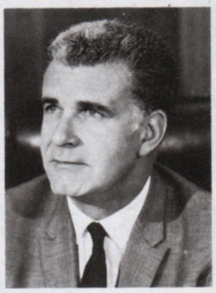


IN AND AROUND WALT DISNEY PRODUC-TIONS

Direction

. . . Culminating a plan of succession initiated by Roy O. Disney in 1967, the Board of Directors of Walt Disney Productions has elected Donn B. Tatum to the position of Chairman of the Board and Chief Executive Officer, and E. Cardon Walker to the position of President and Chief Operating Officer. Both Mr. Tatum and Mr. Walker served with Roy O. Disney on the corporation's Executive Committee. Mr. Walker became a member of that committee in April, 1960, when he was also elected to the Board of Directors. Mr. Tatum joined the committee in November, 1964, when he was elected to the Board of Directors and to the position of Vice-President and Administrative Assistant to the President, who, at the time, was Roy O. Disney. Mr. Tatum came to the Disney organization from ABC, where he was Director of Television for the western division, in 1956. At Walt Disney Productions, Tatum served as Executive Vice-President of Disneyland, Inc., from 1956 until Disneyland became a division of the parent corporation in 1960. In November, 1957, Donn became Vice-President, Television Sales, and in November, 1964, when he was elected to the Board of Directors and to the Executive Committee, he as-

Donn B. Tatum



E. Cardon Walker

sumed the title of Vice-President and Administrative Assistant to the President. In November, 1967, Tatum was elevated to the position of Executive Vice-President, Administration, which office he held until assuming the Presidency in November, 1968. E. Cardon Walker, except for a four-year tour of duty in the United States Navy during World War II, has devoted his entire career to Walt Disney Productions since his graduation from the University of California at Los Angeles in 1938. He first became an officer of the corporation in February, 1956, when he was named Vice-President in charge of Advertising and Sales. He became a member of the Board of Directors and the corporation's three-man Executive Committee in April, 1960. He assumed the title of Vice-President, Marketing, in 1965 and was elevated to the position of Executive Vice-President, Operations, in November, 1967. One year later, he became Executive Vice-President and Chief Operating Officer, in which position he was responsible for the supervision of all operating divisions and creative activities of the Company, including motion picture production and distribution, Walt Disney World planning and operations, Mineral King project planning, marketing, Disneyland, music, merchandising, and Celebrity Sports Center.

Movies

...In memory of Walt and Roy Disney, Leonard Berling, president of the "'Sounds of Music' For the Blind," has presented the Walt Disney archives with copies of the braille editions of "Snow White and the Seven Dwarfs" and "The Jungle Book." These books contain stories, music, lyrics, and raised pictures which are "seen" by touch. The touch pictures were designed with the help of Disney Studio art director Bob Moore. Other Disney braille books produced by the "'Sounds of Music' For the Blind" are "Mary Poppins" and "The Biography of Walt Disney." These books, conceived and created by Berling, are given to blind children free of charge.

...Spring found the Studio beginning production on "The Bears and I," lensing taking place in the majestic northwest forest country of Oregon and Washington. Produced by Winston Hibler, this nature adventure concerns a Vietnam war veteran who finds himself embroiled in a conflict between a small Indian village, the National Park Service, and three cuddly bear cubs who adopt him.

...Brian Bedford has been set by producer-director Wolfgang Reitherman for the title voice role in Walt Disney Production's animated cartoon feature "Robin Hood," replacing Tommy Steele.

Wonderful World of Disney

..."Atta Girl Kelly" (Parts I, II, and III), originally scheduled to appear on April 16, 23, and 30, is now scheduled for airing on May 14, 21, and 28. The remainder of the season tentatively lines up as follows: "Wild Burro Of The West" on June 4, "Way Down Cellar" (Parts I and II) on June 11 and 18, "The Ranger of Brownstone" on June 25, "Disney On Parade" on July 2, "Hacksaw" (Parts I and II) on July 9 and 16, "Charlie Crowfoot And The Coati Mundi" on July 23, "The Strange Monster of Strawberry Cove" (Parts I and II) on July 30 and August 6, "Pablo And The Dancing Chihuahua" (Parts I and II) on August 13 and 20, "The Goofy Sports Story" on August 27, "Davy Crockett's Keelboat Race" on September 3, and "Davy Crockett And The River Pirates" on Sept. 10.

Educational Materials/ 16 and 8mm Film

...Quite a few new films are being prepared for the 8mm home movie line during 1972. New titles include "Peter Pan," "Pluto's Fledgling," "Mickey's Circus," "Boat Builders," "Moose Hunters," "Clown Of The Jungle," "The Olympic Champ," "Steamboat Willie," "Winnie The Pooh And The Blustery Day," "Pirates Of The Caribbean," "Haunted Mansion," "It's A Small World," and four new films featuring sound: "Dwarf's Dilemma," "Cinderella's Fairy Godmother," "Monstro The Whale," and "Prince And The Dragon."

Walt Disney World

...Walt Disney World's first all-night graduation parties for high school seniors will be held at the Magic Kingdom in Central Florida in June. Open to schools from many states, the Grad Nite parties in the new vacation center will extend a tradition begun at California's Disneyland 12 years ago. The new Magic Kingdom's first Grad Nites will be held June 9 and 12 from 11 p.m. to 5 a.m. In addition to Walt Disney World's 35 major adventures, the parties will include dance bands and special entertainment at locations throughout the theme park. (Disneyland's Grad Nite parties will be held on June 2, 8, 9, 13, 14, 15, and 16.)

...Dates for the second annual Walt Disney World Golf Championship have been set. The tournament will be played on November 30 and December 1, 2, and 3, with qualifying rounds slated for November 27 and 28 and the Pro-Am scheduled for November 29.

Walt Disney's MAGIC KINGDOM CLUB T.M.

TICKET INFORMATION SUMMER 1972

NATIONAL HEADQUARTERS: DISNEYLAND 1313 Harbor Blvd. Anaheim, Calif. 92803

Walt Disney World

PHONE: (305) 828-3333

MAGIC KINGDOM CLUB

	COUPON MAKE-UP					General Admission Ticket	Transportation Ticket
	A 10c	B 25c	C 50c	D 75c	E 90c		
	(1)	(1)	(2)	(2)	(3)	(1)	(1)

SPECIAL 9-RIDE BOOK	Value	Box Office Price
ADULT	($9.30)	**$4.75**
JUNIOR (12 thru 17)	($8.30)	**$4.25**
CHILD (3 thru 11)	($6.50)	**$3.75**

NOT AVAILABLE TO THE GENERAL PUBLIC

Summer Special Ticket Books and Prices Effective Through September 10, 1972

REGULAR TICKET BOOKS AVAILABLE TO THE GENERAL PUBLIC

	COUPON MAKE-UP					Admiss. Ticket	Trans. Ticket
	A 10c	B 25c	C 50c	D 75c	E 90c		
7-Ride	(1)	(1)	(1)	(2)	(2)	(1)	(1)
11-Ride	(1)	(1)	(2)	(3)	(4)	(1)	(1)

7-RIDE TICKET BOOK	Value	Box Office Price
ADULT	($7.90)	**$4.95**
JUNIOR (12 thru 17)	($6.90)	**$4.50**
CHILD (3 thru 11)	($5.20)	**$3.95**

11-RIDE TICKET BOOK		
ADULT	($10.95)	**$5.95**
JUNIOR (12 thru 17)	($ 9.95)	**$5.50**
CHILD (3 thru 11)	($ 8.05)	**$4.95**

Disneyland

PHONE: (213) 626-8605 or (714) 533-4456
Extension 703

MAGIC KINGDOM CLUB

	COUPON MAKE-UP					General Admission Ticket
	A 10c	B 25c	C 40c	D 70c	E 85c	
	(1)	(1)	(3)	(3)	(4)	(1)

SPECIAL 12-RIDE BOOK	Value	Box Office Price
ADULT	($10.55)	**$4.75**
JUNIOR (12 thru 17)	($ 9.95)	**$4.25**
CHILD (3 thru 11)	($ 7.80)	**$3.75**

NOT AVAILABLE TO THE GENERAL PUBLIC

Summer Special Ticket Books and Prices Effective Through September 10, 1972

REGULAR TICKET BOOKS AVAILABLE TO THE GENERAL PUBLIC

	COUPON MAKE-UP					General Admission Ticket
	A 10c	B 25c	C 40c	D 70c	E 85c	
10-Ride	(1)	(1)	(2)	(3)	(3)	(1)
15-Ride	(1)	(2)	(3)	(4)	(5)	(1)

10-RIDE TICKET BOOK	Value	Box Office Price
ADULT	($9.30)	**$4.95**
JUNIOR (12 thru 17)	($8.70)	**$4.45**
CHILD (3 thru 11)	($6.65)	**$3.95**

15-RIDE TICKET BOOK		
ADULT	($12.35)	**$5.95**
JUNIOR (12 thru 17)	($11.75)	**$5.45**
CHILD (3 thru 11)	($ 9.50)	**$4.95**

SPECIAL MAGIC KINGDOM CLUB PACKAGE PLAN FOR WALT DISNEY WORLD NOT AVAILABLE TO THE GENERAL PUBLIC

(Effective through December 31, 1972)

INCLUDES (PER PERSON):

...Accommodations for 2 nights at either the Contemporary or the Polynesian Village Theme Resort Hotels

...3 days unlimited use of the Walt Disney World Transportation System (Monorails, steamboats, and trams)

...3 Magic Kingdom Club "Walt Disney World Ticket Books"

PLUS

...$15 allowance placed on hotel account that may be used to charge food, beverages, merchandise, recreational activities, golf and other hotel services. This allowance not applicable within the Magic Kingdom theme park.

PER-PERSON RATES	VALUE	PRICE
ADULT (double occupancy)	($ 80.15)	**$57.20**
*JUNIOR (12 thru 17)	($ 42.15)	**$21.00**
*CHILD (3 thru 11)	($ 35.55)	**$19.50**
SINGLE OCCUPANCY	($115.15)	**$92.20**

*Occupying room with adults

Accommodations are resort-sized rooms designed to sleep up to four people comfortably.

For each room reserved, a minimum of two adult rates is required. A deposit of $35 per room will be requested upon confirmation. The balance is due 21 days prior to arrival. In the event of cancellation, full refund will be made if cancellation occurs more than 5 days prior to scheduled arrival.

ADDITIONAL NIGHTS

Additional nights are available at $35 per night. This rate applies for either single or double occupancy. There is no charge for children 17 years and under occupying room with adults.

Prices are subject to applicable taxes and change without notice.

SPECIAL NOTE

Advance reservations must include your MKC Chapter number, and card must be presented at time of hotel registration.

FOR RESERVATIONS:

Write Walt Disney World Hotel Reservations
Box 78, Lake Buena Vista, Florida 32830
or Phone: (305) 824-8000

ALL PRICES SUBJECT TO CHANGE WITHOUT NOTICE!

© 1972 Walt Disney Productions

Walt Disney World

OPERATING HOURS *

JUNE 1972

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1 OPEN 9-7	**2** OPEN 9-7	**3** OPEN 9-7
4 OPEN 9-7	**5** OPEN 9-9	**6** OPEN 9-9	**7** OPEN 9-9	**8** OPEN 9-9	**9** OPEN 9-9	**10** OPEN 9-9
11 OPEN 8-9	**12** OPEN 8-9	**13** OPEN 8-9	**14** OPEN 8-9	**15** OPEN 8-9	**16** OPEN 8-9	**17** OPEN 8-9
18 OPEN 8-12	**19** OPEN 8-12	**20** OPEN 8-12	**21** OPEN 8-12	**22** OPEN 8-12	**23** OPEN 8-12	**24** OPEN 8-12
25 OPEN 8-12	**26** OPEN 8-12	**27** OPEN 8-12	**28** OPEN 8-12	**29** OPEN 8-12	**30** OPEN 8-12	

JULY 1972

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1 OPEN 8-12
2 OPEN 8-12	**3** OPEN 8-12	**4** OPEN 8-12	**5** OPEN 8-12	**6** OPEN 8-12	**7** OPEN 8-12	**8** OPEN 8-12
9 OPEN 8-12	**10** OPEN 8-12	**11** OPEN 8-12	**12** OPEN 8-12	**13** OPEN 8-12	**14** OPEN 8-12	**15** OPEN 8-12
16 OPEN 8-12	**17** OPEN 8-12	**18** OPEN 8-12	**19** OPEN 8-12	**20** OPEN 8-12	**21** OPEN 8-12	**22** OPEN 8-12
23 OPEN 8-12 **30** OPEN 8-12	**24** OPEN 8-12 **31** OPEN 8-12	**25** OPEN 8-12	**26** OPEN 8-12	**27** OPEN 8-12	**28** OPEN 8-12	**29** OPEN 8-12

AUGUST 1972

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1 OPEN 8-12	**2** OPEN 8-12	**3** OPEN 8-12	**4** OPEN 8-12	**5** OPEN 8-12
6 OPEN 8-12	**7** OPEN 8-12	**8** OPEN 8-12	**9** OPEN 8-12	**10** OPEN 8-12	**11** OPEN 8-12	**12** OPEN 8-12
13 OPEN 8-12	**14** OPEN 8-12	**15** OPEN 8-12	**16** OPEN 8-12	**17** OPEN 8-12	**18** OPEN 8-12	**19** OPEN 8-12
20 OPEN 8-12	**21** OPEN 8-12	**22** OPEN 8-12	**23** OPEN 8-12	**24** OPEN 8-12	**25** OPEN 8-12	**26** OPEN 8-12
27 OPEN 8-12	**28** OPEN 8-12	**29** OPEN 8-12	**30** OPEN 8-12	**31** OPEN 8-12		

***Operating hours listed apply to Walt Disney World theme park only.**

Disneyland

OPERATING HOURS

JUNE 1972

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1 OPEN 10-7	**2** OPEN 10-7	**3** OPEN 8-1
4 OPEN 8-10	**5** OPEN 9-10	**6** OPEN 9-10	**7** OPEN 9-10	**8** OPEN 9-10	**9** OPEN 9-10	**10** OPEN 8-1
11 OPEN 8-10	**12** OPEN 9-10	**13** OPEN 9-10	**14** OPEN 9-10	**15** OPEN 9-10	**16** OPEN 9-10	**17** OPEN 8-1
18 OPEN 8-1	**19** OPEN 8-1	**20** OPEN 8-1	**21** OPEN 8-1	**22** OPEN 8-1	**23** OPEN 8-1	**24** OPEN 8-1
25 OPEN 8-1	**26** OPEN 8-1	**27** OPEN 8-1	**28** OPEN 8-1	**29** OPEN 8-1	**30** OPEN 8-1	

JULY 1972

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1 OPEN 8-1
2 OPEN 8-1	**3** OPEN 8-1	**4** OPEN 8-1	**5** OPEN 8-1	**6** OPEN 8-1	**7** OPEN 8-1	**8** OPEN 8-1
9 OPEN 8-1	**10** OPEN 8-1	**11** OPEN 8-1	**12** OPEN 8-1	**13** OPEN 8-1	**14** OPEN 8-1	**15** OPEN 8-1
16 OPEN 8-1	**17** OPEN 8-1	**18** OPEN 8-1	**19** OPEN 8-1	**20** OPEN 8-1	**21** OPEN 8-1	**22** OPEN 8-1
23 OPEN 8-1 **30** OPEN 8-1	**24** OPEN 8-1 **31** OPEN 8-1	**25** OPEN 8-1	**26** OPEN 8-1	**27** OPEN 8-1	**28** OPEN 8-1	**29** OPEN 8-1

AUGUST 1972

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1 OPEN 8-1	**2** OPEN 8-1	**3** OPEN 8-1	**4** OPEN 8-1	**5** OPEN 8-1
6 OPEN 8-1	**7** OPEN 8-1	**8** OPEN 8-1	**9** OPEN 8-1	**10** OPEN 8-1	**11** OPEN 8-1	**12** OPEN 8-1
13 OPEN 8-1	**14** OPEN 8-1	**15** OPEN 8-1	**16** OPEN 8-1	**17** OPEN 8-1	**18** OPEN 8-1	**19** OPEN 8-1
20 OPEN 8-1	**21** OPEN 8-1	**22** OPEN 8-1	**23** OPEN 8-1	**24** OPEN 8-1	**25** OPEN 8-1	**26** OPEN 8-1
27 OPEN 8-1	**28** OPEN 8-1	**29** OPEN 8-1	**30** OPEN 8-1	**31** OPEN 8-1		

DISNEYLAND
1313 HARBOR BLVD.
ANAHEIM, CALIF.

ADDRESS CORRECTION
REQUESTED

SPRING '73 30208670 M
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P O BOX 416 M
SANTA PAULA CA 93060

BULK RATE
U. S. POSTAGE
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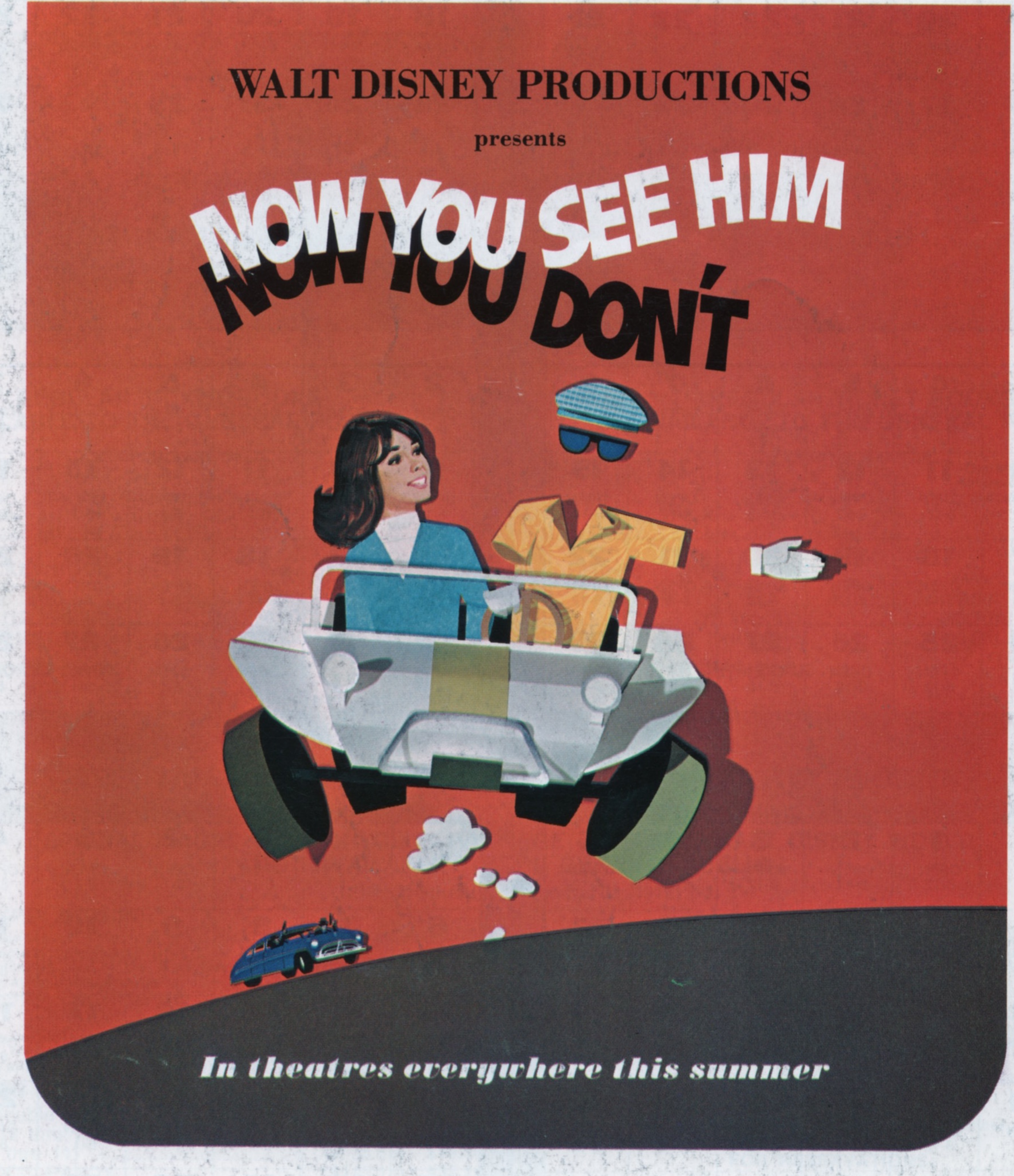
LOS ANGELES, CALIF.
PERMIT NO. 26306

Kurt Russell does a fast fade
and the laughs appear like magic!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presents
NOW YOU SEE HIM
NOW YOU DON'T
In theatres everywhere this summer